



HJRS Link: [Journal of Academic Research for Humanities \(HEC-Recognized for 2023-2024\)](#)

Edition Link: [Journal of Academic Research for Humanities, 3\(3\) July-September 2023](#)

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Link of the Paper: <https://jar.bwo.org.pk/index.php/jarh/article/view/308>

AN ANALYTICAL APPRAISAL OF THOUGHTS ON THE IMAGES FROM THE LIFE STORY OF BUDDHA “MARJĀNAI-SWAT (Uḍḍiyāna)”

Corresponding & Author 1:	SAIRA RAMZAN, Lecturer, Department of Archaeology, University of the Punjab. Email: sairakhurram87@gmail.com
Co-Author 2:	PROF. DR. ABDUL REHMAN, Professor at Department of Archaeology, University of Peshawar. Email: waraich1934@hotmail.com
Co-Author 3:	DR. SHAKIRULLAH, Chairman of Department of Archaeology, Hazara University Mansehra Email: shakirkhan04@yahoo.com

Paper Information

Citation of the paper:

(APA) Rehman, Abdul. Shakirullah. Ramzan, Saira. (2023). An Analytical Appraisal of Thoughts on The Images From The Life Story Of Buddha “Marjānai-Swat (Uḍḍiyāna)”, In Journal of Academic Research for Humanities, 3(3), 167–177A.

Subject Areas:

- 1 Humanities
- 2 Religious History

Timeline of the Paper:

Received on: 5-07-2023.
Reviews Completed on: 20-09-2023.
Accepted on: 21-09-2023.
Online on: 30-09-2023.

License:



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Recognized:



Published by:



Abstract

The current study focuses on extremely significant relief panels discovered during salvage excavations conducted by the Department of Archaeology at the University of Peshawar in the 1980s at the Marjānai site-Swāt (Uḍḍiyāna) in Khyber Pakhtunkhwa and proper documentation of the relief panels owing to their aesthetic attractiveness, which was essential for future research on the Uḍḍiyāna School of Art. The site has several Buddhist sculptures that are done in the distinctively greenish phyllite of Uḍḍiyāna sculpture and were all discovered in votive stupas. Only stone sculptures are the subject of the current paper. All the sculptures at the Marjānai site can be categorized into, one group only representing the architectural elements and general figures depicted in different manners, while the other group, which is the main topic of this research paper, presents the biography of Buddha. The relief panels show different episodes from the life of the Buddha story, which contains the Birth of Siddhartha scene, the return of Siddhartha to Kapilavasthu palace, the Siddhartha school scene, the Marriage scene, and the famous Mahāparinirvāṇa and Cremation of Buddha scenes. Marjānai sculptures are indeed carved in a very mature and aesthetically good state of representation. Only one introductory report was published by the Department of Archaeology in 1995; no specific study has so far been conducted, or it was confined to a cursory description. The Marjānai site has been chosen for appraisal together with other Gandhāran relief panels that may have the same thematic approach and inspiration from foreign influence.

Keywords: Marjānai, Panels, Buddha, Uḍḍiyāna, Documentation

Introduction

Marjānai, the site was a significant addition to the historical landscape of Gandhara art in Uḍḍiyāna (present Swat). (Map.1) Gandhara art, originating from the Peshawar Valley in Khyber Pakhtunkhwa, Pakistan, is widely used in a larger phenomenon extending from Kabul to Islamabad (Luczanits 2008:16). The Swat Valley's Buddhist art, influenced by local practices, features minimal differences from Gandhāra's sculptural forms, resulting in meditative narratives. This art has been enhanced by narrative images retelling Jātaka stories since the Aśoka period, first leaving monuments and incorporating them into holy literature (Swati 1997:32; Ghafoor 2018:107). Uḍḍiyāna played a pivotal role in connecting the monastic communities in the northern valleys and mountains with the east-west commerce route in the Kabul valley as a key north-south transportation route (Jansen 2008:28). The region of Uḍḍiyāna, which has a rich cultural legacy and where Buddhist sites play a significant role in understanding the Buddhist civilization, might be included in this larger idea. (Map. I I) On either side of the river *Suvastu* (river Swat) (Crindle 1992:69). Based on the Chinese pilgrims' information, there were 140 stupas and monasteries. Auriel Stein first investigated these priceless archaeological riches between 1926 and 1933 (Shah 1995:1; Stein 1927:417; 1930:418; Filigenzi 2014:16). The extensive study conducted by the Italian Archaeological Mission (IsMEO) during the next few years demonstrated the uninterrupted cultural development of ancient Swat from prehistory until the influx of Islam (Ghafoor 2018:106; Vidale 2016:1). Marjānai site, located in Tehsil Kabal, district Swat (Map. I I I) Khyber Pakhtunkhwa was a significant Buddhist site discovered by the Department of Archaeology, University of Peshawar. Marjānai is situated in the Amluk Tangi region of the *Swagali* valley, at the base of hills that

divide Paṛai *Shamūzai* and *Barīkoṭ*. The remains of the Marjānai stupa and other structures are surrounded by a protective wall and stand on a terraced field. The result of the scientific excavation conducted on the site revealed the structural remnants, the majority of which were built using diaper masonry. The site may have been surrounded by a defensive wall, (Fig.1) as evidenced by the exposed undressed stones. Only three coins, one each from the Kuṣaṇs, Later



Kushan, and Kuṣaṇo-Sassanian dynasties, were recorded on the site. Unfortunately, treasure-seekers have plundered most of the site, leaving just the bases of 18 stupas visible (Shah 1995:13).

Fig.1: Marjānai: Defensive Wall

Narrative Relief Panels from Marjānai

Most of the sculptures have been secured from trash rather than their original *in-situ* context. As in the case of one of the Buddha sculptures found from debris (Fig.2) The site has revealed a significant number of sculptures, the majority of which were discovered in votive stupas. The most notable reliefs and fragments in the entire collection of sculptures recovered from the Marjānai site illustrate the Birth Scene of a young Siddhārtha, Siddhārtha Returning to the Palace, Siddhārtha in School, the Marriage Festival of Siddhārtha, the Death scene of Mahāparinirvāṇa, and the cremation of Buddha.

Fig.2: Marjānai: Buddha Sculpture found from Debris



Problem Statement

The Marjānai site is an important contribution to the Buddhist art of Gandhāra. However, treasure hunters have looted the location, and now all that is left are the bases of 18 stupas. This paper is

- The challenge of protecting the region's cultural legacy, which includes Buddhist places that are crucial to comprehending Buddhist civilization,
- The challenge of preventing looters and other destructive forces from destroying the region's unique historic heritage
- Understanding the regional differences in narrative art

Significance of the Research

The Marjānai site in Uḍḍiyāna is renowned for its unique sculptures, featuring chambered stupa architecture and expert craftsmanship. These green phyllite stone relief panels showcase the unique fusion of native Indian and Uḍḍiyāna art styles. This research paper will add new updates to the study of Buddhist art and architecture and will provide base information for future scholars.

Objective

- To give a thorough explanation of a few selected narrative panels.
- To recognize and reinterpret using comparative analysis.
- To carry the meaning of an event or an expounded story in precise manners

Questions

1. What could be the possible differences in the thematic approach of the panels from Marjānai and other sites scattered in

Gandhāra? These separate scenes from Buddha's life narrative that have been exquisitely etched into stone at the site of Marjānai are the subject of the current study. These relief panels from the Marjānai site have been chosen for evaluation together with other Gandhāran relief panels that may have the same thematic approach.

Methodology

In this paper, the selected panels are examined for details and analyzed with other published and unpublished material. These panels feature different iconographic details. These details related to Buddhist literature are keenly studied to understand the panels that probably weren't lit before. The features and iconographic details compared with other relative sculptures from different sites of Gandhara and Uḍḍiyāna showcased in different museums (in Pakistan and abroad), published and unpublished works.

Description



Fig. 3: Birth Scene of Infant Siddhārtha

The moment of Siddhārtha's birth was approaching in the final month of *Māyā's* pregnancy, and since she could sense it by the force of the Bodhisattva's brilliance, she decided to go to her father's house at night (*Lalita Vistara* II:120; Krom 1929:28). Although it was customary in the Kapilavastu, King Śuddhodana chose to send her on her journey without spare any time. *Māyā* (the offspring of the clan leader of the *Koliya* people) traveled to Devadaha with soldiers

and servants to take care of her. Only a few miles had passed since she left Kapilavastu when *Mahāmāyā* came across the lovely Lumbini garden. Lumbini is located in the southern portion of Nepal, in the Tarai area. Lumbini is described in Pali literature as a *prādīmoksha-vāna* graced with blossoming *Śal* trees and a profusion of lovely flowers. Exhausted and intending to take a little break, she gave the order to her attendants to wait for her there. While strolling around the yard, she came upon a branch of a tree that had bent over. She reached out to embrace it, and as she did so, a baby emerged from her right side (Sehrai 1982:23; Rohini 2011:16). The birth of Siddhārtha is seen in this broken rectangular panel, which also has *Mahāmāyā* with one female attendant to his right, *Mahāprajāpatī* with a male attendant to his left, and a naked new-born Siddhārtha standing on the ground between *Mahāmāyā* and Indra with his hands hanging down. *Mahāmāyā* is seen standing with her legs crossed, wearing a short tunic, *antariya*, and *uttariya*, and raising her right hand to grab a branch of a tree. All feminine figures wear heavy anklets. All women are dressed in wrinkled *antariya*, long ruched sleeves, a narrow folded *uttariya* (used as a *dupaṭa*), necklaces, and thick anklets embellished with a vertical band. *Mahāmāyā*'s right hand is raised skyward, maybe gripping a limb of a tree, while *Mahāprajāpatī*'s left-hand rests on *Mahāmāyā* belly. The attendant standing next to *Mahāprajāpatī* is carrying a water pitcher in his hand. The faces of all the female figures are flaked off, except Indra. Indra is standing on the left side of *Mahāmāyā*, dressed in extremely wrinkled *antariya*, *uttariya*, and a turban, as well as a necklace, earring, and cloth in his hands, ready to welcome the baby Siddhārtha who is being delivered on the right side of *Mahāmāyā*. The traces of a male figure can be traced behind the Indra.



Fig. 4: Infant Siddhārtha's Transportation to The Palace – Kapilavasthu

Material: Phyllite, **Provenance:** SSAQ Museum

King Śuddhodana pondered the mode of transportation to take the newborn from the Devadaha to Kapilavastu. Soon after, the monarch made sure that the newborn from Devadaha was received in style. Straightaway, the mother and infant were led back to Kapilavasthu, where Śuddhodana joyfully welcomed them. Celebrations erupted all around the country as soon as people learned of the baby's birth (Sehrai 1982:26; Rohini 2011:16). The infant is brought to the palace by the queen as she rides in a palanquin that has been decorated. Citizens from Kapilavastu and Devadaha are marching in the parade (Perticia 1992:136; William et al. 2003:132). Comparable to this panel's text version, the scene of the infant coming home has been portrayed in Gandhāran art. This rectangular panel depicts the scene of the transfer of the young Siddhārtha to the palace. A tall soldier with a mustache, a turban, and half-sleeved scaled armor standing to the right of the panel is covered in two rows of hanging leather flaps. His midsection is wrapped in a knotted ribbon, the end of which is slipped over the left shoulder and tucked in. A cross rope with a center dorsal disc is worn over the chest, and another twisted ribbon is wrapped around his waist. The body's lower half is covered in *kachchā*. He is clutching a spear in his left hand. Four male figures carrying

palanquins are depicted in the panel's middle. Two of the palanquin carriers have curly hair and are wearing bracelets and a necklace, and they are dressed in short *kachchā* (ardhuruka) style. *Mahāmāyā* is seated in a palanquin with two other women. *Mahāmāyā* is carrying Siddhārtha, the new-born, in her lap. The female to the right is wearing a long, ruched-sleeved gown and clutching a branch of leaves in her left hand. The female on the left's face is also visible. A muscular-looking male figure holding the leashes of a horse is draped in *antarīya*, and *uttarīya* has a turban on his head and is wearing bangles, necklaces, and ear pendants. This is likely Śuddhodana. Far left of the panel is an encased standing male figure holding a cup in his hands, dressed in a front-open short jacket secured with a belt around the waist, a pair of loose trousers, and shoes on his feet.



5: Siddhārtha on Ram to School and with Writing Tablet

Site: Marjānai, Location: Swat, Accession No. MJN 1983-1-87, Size: 26.5x17x4cm,

Material: phyllite, Provenance: SSAQ Museum

King Śuddhodana took extra care to shield the prince from the world's distress. As a result, King recommends sending him to a reputable teacher instead of sending him out to study. In no time, the prince is claimed to have become well educated in all the skills and crafts a royal youngster was expected to master at that time (Weragoda 2006:22). According to Sehrai (1982), the teacher was named *Vishvamithra* who was invited to the palace to teach him (Sehrai 1982:23).

Siddhārtha joined *Vishvamitra's* discipleship while traveling to school with his lovely writing tablet (Ali & Qazi 2008: 114). The school scene and presence at the school are depicted on the same rectangular panel in the Marjānai panel, which is broken at the right side, showing Siddhārtha riding a ram to the right side of the panel, draped in *antarīya* and *uttarīya*, and wearing a bracelet and necklace. Standing behind the ram, a regal man with a mustache (perhaps King *Suddhodana*?) is waving his hand to Siddhārtha while wearing *antarīya* and *uttarīya*, a turban, ear pendants, bangles, and necklaces. A person dressed in *antarīya*, wearing a necklace, sitting on a stool, holding a pen, and writing on a board is in front of the ram. Behind him, a person with curly hair and a necklace is discernible. A monk with a shaved head and a half-sleeve shirt is standing to his left. The man is sitting to the left of the monk and writing on a board that is resting on his thighs. The male figure enclosed on the far left is wearing a body-con romper-style outfit with vertical beaded bands on both sleeves and at the front that extend from both shoulders to the ankles. He is holding a bowl or inkpot in his left hand while donning a pointed hat. In the backdrop, palm tree branches may be seen.



Fig. 6: Marriage Celebration of Siddhārtha

Site: Marjānai, Location: Swat, Accession No. MJN 1983-1-88, Size: 26x17.5x4cm

Material: Phyllite, Provenance: SSAQ Museum

The prince fell in love with the stunning daughter of King *Suppabuddha* of the Koliya clan on the day when the royal princesses were all there and he got the chance to meet *Yaśodharā*

(she was also known as *Bhaddakaccana*, *Bimba*, and *Rahulamata*, for details, see Weragoda 2006). Both royal families were overjoyed and decided to marry them off in a lavish celebration ceremony. To keep the prince content, a harem of hundreds of lovely princesses was also set up. For thirteen years, the prince and princess enjoyed a very happy marriage (Weragoda 2006:25). In Gandhāran sculptures, the marriage scene has been depicted very frequently, and almost all are identical in their subject matter. The scene of the feast conducted at the joyful event of Siddhārtha's wedding is shown in the Marjānai panel that has been broken off on the right side. One female and two male figures are seated on the ground in the foreground, three male figures are organized in the background, and one enclosed figure is shown to the left of the panel. The panel's right upper corner is broken. A woman in clothing on the far right is transferring food from the cooking pot into a bowl. She has a chaplet around her chignon, a necklace, and ear pendants. A young man seated next to the fire and an older man with his hair tied in a chignon are both visible behind her. The three figures in the background are all dressed in *antariya* and *uttariya* and are all holding bowls in their hands while they are eating. The young man is likely lighting the fire. Far left of the panel is a depiction of an enclosed human figure with calf-high shoes on his feet and a belted exomis pouch over the belt. Exomis' upper aslant hem is fanned outward to create a fringe. He has frown lines on his forehead and is holding a krater, which is a type of Greek bowl (Zubaida 2020:165).



Fig. 7: *Mahāparinirvāṇa and Cremation*
 Site: Marjānai, Location: Swat, Accession No. MJN
 1983-1-93/752, Size: 36.0x18.5x4.0,

Material: Phyllite, Provenance: SSAQ Museum

The religiously fervent Gandhāran artists used vernacular sculpture to create magnificent images representing the death of the Buddha during the period of great salvation, also known as Mahāparinirvāṇa. This period is of the highest significance in Buddhist art and iconography (Werner et, al. 2013). The Buddha reportedly passed away at the age of 80 in either 480 B.C. or 483 B.C., depending on the traditions (Ali & Qazi 2008:251). The most frequently occurring occurrence in the life of Gautama Buddha is shown in nearly identical detail across the whole body of Gandhāran art. As compared to other different sites, *Mahāparinirvāṇa* (death scene) scenes in this case have been presented in very bedecked manners. In this panel, two scenes or episodes have been presented in one single panel. The Marjānai panel is made of phyllite and has been intricately carved into a rectangular form. There are two distinct scenes in it. On the right side of the panel is a depiction of the *Mahāparinirvāṇa* scene. Buddha is positioned on his left side, fully draped. The blanket that covers the couch's mattress is lavishly festooned with a strip of vertical, opposing ovate leaves and two bands of four-petaled rosette flowers. There is carving on the ends of the blanked-out chevron. The two people, who appear to be Indra and Brahma, are seen weeping openly in front of the couch. Under the umbrella-shaped tree with lanceolate leaves, three monks and two royal figures are shown in a bereaved stance at the back of the sofa. An enclosed person in a standing stance with hands clasped, looking at the Buddha's corpse, frames this tableau. His neck is wrapped in a necklace, while his upper torso is covered in bracelets. One long portion of the *dhoti*, which covers the lower torso, is lying on the left shoulder. The image of the cremation of Buddha is shown in the left chamber of the panel. Two men in regal attire are dousing the blazing *dhoni* (fire) in holy milk or oil from little jars attached to the ends of long rods. In the portrayal of the Great Deceased, the typically haloed Buddha is depicted as lying on his right side with a draped left hand down his side and a

draped right palm outward alongside his head. A leg can be bent, and the drapery may hang as it would on a standing figure. The bed may feature a mattress, cushion, and occasionally decorated material hanging between the legs, in addition to legs that are twisted or covered (Zwalf 1996:205).

Analysis

The artist who created the Marjānai reliefs portrayed the marvelous and perfect representation of these episodes. Many of the panels have featured architectural details. These include depictions of arched doorways in the shape of a semi-circular gateway covered by a chaitya arch ending in volutes, from which a knobbed decorative item, like a cone, dangles. Jambs are embellished with wavy and chevron motifs. (Fig.8) Besides, Indo-Persepolitan columns and pilasters are depicted with typical kalāṣa-pot bases and round shafts in tapering form crowned with capitals. (Fig.9) The sculptures at the location are quite finely carved, both in terms of theme and subject matter. The Marjānai sculptures' figures somewhat resembled characters wearing Indian and Central Asian attire (Zubaida 2020:331). The figures' workmanship and attire mostly consist of an antariya, tunic, trousers, uttariya, and turban. In one illustration, a man wearing an exome is seen standing to the left of the panel's vertical space, with a strongly frilled and plain aslant hem turned outward. In Greece, such sleeveless clothing was known as an exome (Dillon et al. 2013:379).



Fig.8: Marjānai: Jambs with Voluted Ends and Decorated Patterns



Indo-Persepolitan columns Representation

other Gandhāra and Uḍḍiyāna sites has a strong similarity but also notable distinctions. Many of the sculptures are beautifully carved from stone in a very proportionate way. The Marjānai panels, are in distinctive Gandhāran style and represent events from the life of Buddha, as shown in five of the relief panels. The birth scene is depicted on the panel of Nimogrām-Swat, Accession No. 352, made of green schist, which is to some extent akin to the Marjānai relief due to the close affinity in the dresses of the queen and attendants. In the Marjānai panel, the turban of Indra is a typical Gandhāran style, which is the common depiction in the narrative reliefs of the Gandhāran sculptures in Indian style, which is called the *Mauli* turban. (Fig.10)



Fig.10: Indra Style Turban in Marjānai Panel



Fig.11: Nimogram: Birth Scene of Siddhartha (Courtesy Sadeed-2014)



Fig.12: The Birth Scene and the Turban of Indra in British Museum Panel. (Zwalf 1996).

In the Nimogrām panel, the turban style of Indra is unusual; it is cylindrical and conceals almost half of the forehead of Indra, who is receiving the emerging baby from the rib of *Mahāmāyā*. Furthermore, the turban is depicted with a row of opposite triangles containing triangular patterns. (Fig.11) Such representation of the turban worn by Indra has a little affinity with another panel lying in the British Museum in which Indra is receiving the

newborn baby Siddhārtha, while his hands are covered by a cloth (Santoro 2005:291). In this panel, Indra is shown with a turban in a short cylindrical shape with molded ends. (Fig.12), one more difference is that the infant Siddhārtha is shown in the Marjānai panel in a realistic form with height up to the knees of the standing figures, whereas in the Nimogrām panel, the naked Siddhārtha is depicted in a very small form that is difficult to identify, almost equal to the size of the feet of the standing figures. In the episode of infant Siddhārtha's transportation to the palace Kapilavastu, a similar depiction appears on the panel of British Museum OA 1972.9–20. I. Zwalf. 1996. Vol. I: Plt. VII. (Fig.13), it is from Swāt as well (Kurita 1988–90: Pl. IX). The Marjānai figures and the panel aforementioned stand out for their rigid, angular faces, sharp features, wide eyes, and the densely linear form of drapery folds characteristic of the early Swat Butkara-I sculptures (Faccenna 1974:173–4). The thematic similarity of the palanquin with rectangle curtain corners and pilasters in both panels is noteworthy. The school scene of Marjānai representing



Fig.13: Retuning back to the Palace of Kapilavasthu: British Museum (courtesy Kurita)



Fig.14: School Going Scene on Ram



Fig.15: Siddhartha in School with Kharosthi Letters Writing Tablet

The ride on the ram of Siddhārtha and his presence in front of the mentor in a single-piece panel. A similar episode of the school scene is depicted on an isolated panel reported by Sahri Bahlol-Mardan, Acc. No. PM_02736, in Peshawar Museum. This panel is broken and depicts Siddhārtha riding a ram to school. The haloed Siddhārtha is mounted on a ram. The ram is very much identical to the Marjānai panel, with a furry body and voluted horns. His right hand is stretched upward or raised, while another is holding the reins in his left hand. (Fig.14) The faces of these figures are mostly defaced (Ingholt: 1957: 12: Pl. 23; Sehrai: 1991:27: Pl. 14). The other school scene like the Marjānai panel is depicted on another panel of Peshawar Museum Acc. No. PM_02737 donated by Pippon Esquire I.C.S., in which Siddhārtha is shown at school and his mentor *Viśvāmithra* is sitting to the left corner on a *vetrasāna* (cane seat) in profile. His right hand is taking the tablet executed with Kharoṣṭhī letters, showing the writing exercise before Siddhārtha. In the Marjānai panel, the tablet is placed on the lap in flat mode, whereas, in this case, it is shown in profile, clearly appearing with the *akṣara* of Kharoṣṭhī engraved on it. (Fig.15) (Ingholt: 1957: 12: Pl. 25; Murthy: 1977: 75: fig. XVIII; Sehrai: 1991: 27: Pl. 15). The marriage scene of Siddhārtha, which is the most common episode of Gautama Buddha's life story, is depicted in the Gandhāran sculptures. These scenes are almost varying and depict differences from each other from the Buddhist remains of

Gandhāra. The Marjānai panel is typical in presenting the marriage ceremonial visuals of the wedding's crowding environment. An identical panel to the Marjānai depicting the same theme lies in the Peshawar Museum, Acc. No. PM_02748, of which provenance is Mālākand. The panel is executed with the married couple shown in the palace. Siddhārtha and his bride Yaśodharā are holding hands to complete the traditional rounds of the holy fire (Ingholt: 1957: 14; Pl. 33; NHK: 95: Pl. 32). (Fig.17) Hither, the only cohesion is fire, whereas, in Marjānai Penal, the principal figures of Siddhārtha and Yaśodharā are completely absent. Moreover, the Marjānai panel has been shown with seated figures, whereas in the Peshawar Museum panel, the human figures are depicted in a standing position.



Fig.17: Siddhārtha and Yaśodharā Marriage Scene (Ali & Qazi 2008)

The significant scene of the Buddha life story is the depiction of *Mahāparinirvāṇa* and the cremation (*antyeṣṭi*) scene. Similar scenes in several panels have been executed from different localities of Swat. One of the panels reported from Butkara-III-Swat (SSAQ Museum Acc. No. BKIII 1982-1-42) (Fig.18), has been depicted with the cremation (*antyeṣṭi*) of Buddha body. where an isolated rectangular panel has been depicted with a cremation scene of the Buddha, where a pile of flames is rising and fire is being enflamed by two attendants with the help of pouring pots. The fire starters in the Marjānai panel are well dressed in *antariya* and *uttariya* and they have been depicted with royal turbans on their heads, whereas the Butkara-III panel's fire starters seem to belong to ordinary people.



Fig.18: Butkara-III-Swat, Panel Depicted with Cremation Scene of Buddha (2015)

Buddhist art, which served human-centered myth, was primarily concerned with portraying natural forms, whether in idealized or naturalistic forms. It was tightly linked to the reigning political authority (Ackermann 1975:5). A cross-cultural culture was created by the Indus-Oxus School of Buddhist art by fusing aspects from Persia, India, Central Asia, Greece, and Rome (Swati 1998:29). The Buddhist pantheon changed throughout time (Dani 1968:27). It appears that this earliest style moved westward to Bactria and south-east to Gandhāra and Taxila, respectively. The *Uḍḍiyāna*, or Swat style, is significantly unique from other modern regional styles of the Indus-Oxus area (Swati 1998:32). These are a collection of folktales that were incorporated into holy literature under the guise that they were associated with events from the Buddha's earlier appearances (Wilber 1942:19; Lorenzoni 1994:45).

Conclusion

All these depictions of the events in the life of the Buddha have presumably been consigned to the remains of a single votive stupa. These panels, which appear to be mounted versions of works from the same tier that were shown on other panels, demonstrate that Marjānai artists opted for narratives from the historical Buddha no *Jātaka*. The sculptures that were acquired by the SSAQ Museum from Marjānai - Uḍḍiyāna (Swat) are of importance because of their excellent level of production and relevance to the case. These relief panels, which are in excellent overall condition, effectively convey the unusual fusion of native (Indian) and great

creative sentiments of the Uḍḍiyāna School of Art. The Marjānai site in the Uḍḍiyāna area is renowned for its distinctive sculptures, which include chambered stupas and expert craftspeople. The sculptures are made of green phyllite stone, which gives them a strong aesthetic appeal and demonstrates the sculptors' ability. The sculptures' artistic worth is increased by the use of green phyllite stone and the sculptors' expert carving of each figure, which oozes grace and refinement. Each of the various characters shown on the relief panels at Marjānai has an enthralling sense of form and proportion. The events that occurred in Buddha's life, known as the Buddha Life Story, foretold his journey towards enlightenment. His life in stone was significantly shaped by these occasions, which included his birth, the bath scene, schooling, marriage, and his death. They served as major inspirations for his quest for spiritual enlightenment. The Marjānai site in the Uḍḍiyāna (Swat) is renowned for its distinctive architecture and sculptures, which include chambered stupas and expert craftspeople. The sculptures are made of green phyllite stone, which gives them a strong aesthetic appeal and demonstrates the sculptor's ability and his artistic worth is increased by the use of this material. The sculptors' expert carving of each figure oozes grace and refinement. Each of the various characters shown on the relief panels at Marjānai has an enthralling sense of form and proportion. The relief panels give the artwork more authenticity by depicting people in completely covered clothing, in particular. The distinctive depiction of the Buddha's departure, which deviates from the popular aesthetic and is dressed in full regalia, emphasizes the importance of this occasion in Buddhist imagery. The distinction of the turban in Marjānai panel The Marjānai panels' distinguishing characteristics in the Uḍḍiyāna school of sculpture art include the birth, the seven steps of Siddhārtha, and the distinctive representation of costumes. In addition to the

elegance that has been displayed in the relief panels of Marjānai, its production is mature and notable. The source of inspiration can be observed in the costume, figure structure, and thematic approach of the Roman, Greco, and native Indians.

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Annexures (Maps)

Map. I : Ancient Uḍḍiyāna and Gandhāra



(Map. I I I): Buddhist Sites Swāt-ancient Uḍḍiyāna (Courtesy Gul-2015)



(Map. I I I): Marjānai: General views of the site

